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Concert: Ithaca College Women's Chorale

Ithaca College Women's Chorale

Janet Galvan

Ithaca College Brass Choir

Karl Swearingen

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*"It is
my plan
to build
a school
of music
second
to none."*

—William
Grant Egbert
(1867–1928)
founder,
Ithaca
Conservatory
of Music



SCHOOL OF MUSIC

ITHACA

ITHACA COLLEGE WOMEN'S CHORALE

Janet Galván, conductor
Siew Lan Sung, accompanist

Messe Brève
Gloria

Leo Delibes

Megan Monaghan, Deborah Bianchi, soloists

Sanctus
O Salutaris

Nicole Hambledon, soloist

Kyrie eleison
Agnus Dei

Henk Badings

Tota pulchra es

Maurice Duruflé

Jubilate Deo

Flor Peeters

Ithaca College Brass Choir
Karl Swearingen, conductor

INTERMISSION

I Love My Love

Dana Wilson

The Winged Joy
The Message

Kirke Mechem

Amy Carpenter, soloist

A Farewell
Love came back at fall o' dew
You say there is no love

Schlof Main Kind

Allan E. Naplan

Senior members of the Chorale
Allison Cooley, conductor

Folk Songs of the Four Seasons
Summer is a-coming in and The Cuckoo

Ralph Vaughan Williams

Katy Crutchfield, soloist

On suuri sun rantas autius

arranged by Matti Hyökki

Eija Pekkala, diction coach

Las Amarillas

Stephen Hatfield

Ford Hall Auditorium
Wednesday, April 24, 1996
8:15 p.m.

PROGRAM NOTES

The first two sets on tonight's program represent the contrast of styles in the many *missa brevis* settings written for treble voices. The *Messe Brève* by Delibes is a clear example of the elegance, grace, charm, and lightness which was often associated with his music. (This is the first publication in the *Janet Galván Women's Choir Series* published by Roger Dean Publications.) Hugh MacDonald states in his article in *Groves*, "Outside the theatre (for which Delibes wrote nearly all his music), his most notable work was as a composer of choruses, now undeservedly neglected." Delibes (1836-1891) was a French composer most noted for his opera *Lakmé*.

In contrast to the Delibes, the compositions by Badings are quite complex. The *Kyrie* begins and ends softly on a single pitch of c and shifts continuously between c minor and C Major while featuring neighboring color tones. The piece begins quite slowly and centers around middle c and gradually builds to a very loud chord centering around the c an octave above middle c, gradually going back to a single pianissimo c. The overall effect is one of power, drama, and intensity. Badings (1906-1987) was a Dutch composer who was professor of composition at the Staatliche Hochschule für Musik, Stuttgart, between 1962 and 1972. By this time he had already achieved international renown as a composer. He wrote for orchestra, stage, individual instruments, and choruses. In his later years, he composed electronic works. The *Missa Brevis* was written in 1946, the same year that he composed *Trois Chansons Bretonne*.

Tota Pulchra es is from a set of four motets composed on "Gregorian themes." Duruflé (1902-1986), noted French organist, teacher, and composer is best known for his *Requiem* (1947) and a Mass (1967).

Jubilate Deo was composed by Belgian organist and composer Flor Peeters (born 1903). He composed nearly 500 works for organ and also wrote much sacred choral music.

Wilson's *I Love My Love*, based on the octatonic scale, is an outburst of happiness over being in love. The text is a poem by Samuel Taylor Coleridge. The composition was written for the Ithaca College Women's Chorale and was performed at the 1996 ACDA Eastern Division Convention. Dana Wilson is a Charles A. Dana Professor of Music at Ithaca College. Wilson who is an outstanding teacher is also active as a composer, jazz pianist, clinician, and conductor, with many commissioned works to his credit. He has been awarded the Sudler International Composition Prize and the American Bandmasters Association/Ostwald Prize. His music has been recorded on Musical Heritage Society, Mark, Kosei, and Redwood Records. This piece is soon to be published by Boosey & Hawkes.

Commissioned by Wheelock College in the 1960's to compose a set of pieces for women's voices using texts by women, Mechem composed *The Winged Joy*. This set was truly unique in text (and is still unique today) and allowed women's choruses to explore a more aggressive and less tender outlook as well as sing beautiful legato lines. Mechem carefully selected texts that told a story when put in a specific order. The set begins with a four-part composition about a woman in love. *The Message* which is included in tonight's performance is the second piece in the set and is in three parts with a solo. The solo is asking about her love, and the chorus serves as a rowdy group of women who cruelly give her the message that he hasn't mentioned her (often to the tune of "What Shall We Do With a Drunken Sailor"). She is so distraught at the news that they break from their revelry, soften for a brief time, and give her the unfortunate message tenderly (to the tune of "Shenandoah"). However, at the end of the piece, they go back to their rowdy ways, leaving the woman in despair. The middle piece of the set is in unison. In this piece which will be performed this evening the woman realizes that it's not so bad for love to be over. Sometime that's the way things happen, and one shouldn't grieve. The third composition included in tonight's performance, *Love came back at fall o' dew* (in two parts), is the story of the woman's strength when the lover tries to come back to her. He comes back at night, and she won't open her door to him. The tables are turned, and she breaks his heart. However, it breaks her heart to turn him away even though she knows it is what she must do. The two parts are in constant contrary motion, expressing the different paths of the former lovers. By the final piece in the set, not only has the woman gotten over her broken heart, but she is telling the man that it's folly to think that love isn't real if it doesn't last forever. She has realized that "there are interludes better than the play." This is an unusual outlook for a composition for women. The woman is the rogue and is still singing strains of "Drunken Sailor" as she expresses her new outlook on everlasting love and interludes of loving. The final composition is in four parts, creating a mirror image of parts in the set: 4-3-2-unison-2-3-4. Mechem is the composer of nearly 200 published works in almost every form. Vocal music is at the heart of Mechem's work, and *The Choral Journal* described "characteristic Mechem style" as singing lines, imaginative and varied use of rhythm and texture for expressive ends. His talents have been acknowledged through numerous honors, including retrospectives, grants, commissions, and special anniversary performances from the United Nations, the National Gallery, the National Endowment for the Arts, ACDA, and MENC.

Schlof Main Kind was written for the Ithaca College Women's Chorale by composer and singer Allan E. Naplan. Naplan is a 1994 graduate of the Ithaca College School of Music with a degree in classical vocal performance and music education. He is presently singing with various opera companies throughout the country including the Sarasota Opera Company. His performance credits range from opera, musical theatre and recital, to cantorial soloist work in traditional and classical pieces, as well as performances of his own compositions. His

compositions include *Solomon's Love*, a song cycle for male voice and chamber ensemble, *HINE Ma Tov* (performed by the 1995 ACDA National Children's Chorus conducted by Dr. Janet Galván), and *Al Shlosha*. *Schlof Main Kind* is a Yiddish lullaby in remembrance of the Holocaust. This piece was entered into the music archives of the National Holocaust Museum in Washington, D.C. The composition was first performed at a Holocaust Remembrance on the Ithaca College Campus in the spring of 1994.

Naplan's awards include winning second prize in the distinguished Yo Yo Ma/Chinese Cultural Institute Young Composers Contest and placing as a national finalist in the U.S. Commission of Copyrights Composition Competition. Naplan is published by Boosey & Hawkes.

Ralph Vaughan Williams arranged many folk songs for voices and instruments. This work was written for the National Federation of Women's Institutes and was given its first performance by massed choirs of the Federation at the Royal Albert hall on June 15th, 1950.

On suuri sun rantas autius is a popular Finnish folk song. The translation is as follows: How lonely are your shores and yet I still long for them. I long to hear again the wild duck's lament calling from the lake's rushes in the night. A lonely, lost one who is cold calls out as he swims around and through the rushes as he searches for his mother. Through my tears I have watched your grey waves. It was here, on your shore (as a young one) that I cried my first tears of sorrow. Your image lies deep in my memory and increases my longing for your shores. I want to hear once again the wild duck's lament as I did so many nights long ago.

Las Amarillas is in the southern Mexican style of the *huapango*. One of the distinguishing characteristics of the style is the "floating down beat" which can be felt most clearly in the treble III part. What is expected to be a downbeat is in fact a rest while the pulse that naturally falls in the middle of the bar is nudged aside by an eighth rest. The resulting effect is that of a rhythm whose downbeat keeps vanishing at just the point our ears would expect the primary emphasis to fall. Because of the "floating down beat," the *huapango* combines the single-minded drive of an ostinato with a sense of nimble-footed elasticity.

The rhythm is far more important than the translation which is as follows:

The yellow swallows fly from the cactus. No longer will the cardinals sing happily to the song. Because the trees on the hillside have not come back to life the swallows will either sing or crush their nests. You are small and beautiful, and I love you just the way you are. You are like a little rose from the coast of Guerrero. Everybody has their own farewell, but there's none like this one. Four times five is twenty, three times seven is twenty-one.

The Ithaca College Women's Chorale is one of five choral ensembles at Ithaca College. The group includes approximately 60 singers, both music majors and non-music majors, freshmen through graduate students. The Ithaca College Women's Chorale has been chosen through an audition process to perform at national and regional conventions of the American Choral Directors Association (ACDA) and the Music Educators National Conference as well as the New York State School Music Association's Winter Conference. Most recently, the group performed in Philadelphia at the ACDA Eastern Region Convention and in concert with world-renowned artist, Níóirín Ní Riain. The group's repertoire ranges from medieval compositions to commissioned works, from unison melodies to polychoral pieces, and from Inuit chants to vocal jazz arrangements. The ensemble has premiered works by composers Dana Wilson, Dave Riley, Allan E. Naplan, and Malcolm Lewis and has worked with composers and guest conductors including Lukas Foss, Samuel Adler, Alfred Reed, Richard Westenberg, Ron Nelson, and Gregg Smith. The group has sung American premieres of Canadian and Norwegian compositions. The Ithaca College Women's Chorale has presented concerts and workshops in high schools in the northeast and has served as a workshop ensemble for high school women's choirs visiting Ithaca College. The ensemble has performed in concert with the Cornell Men's Glee Club and the University of North Carolina at Greensboro's Women's Choir.

Sample reviews:

- "Janet Funderburk-Galván was there to charm us again with her Ithaca College Women's Chorale. Anyone who deprecates SSA choirs or doesn't know that there is a wealth of marvelous repertoire for women's choruses should hear Janet's group. Their singing is pure and musical and the face of every one of the singers shows deep involvement in the music. . . The "Haec est dies" was sung with the chorus surrounding the audience. The singers took their places on the risers while singing "How merrily we live." The Wetzler and the Holst were stunning."

- From the New York State ACDA Journal, review of performance at MENC National Convention:

"I heard more laudatory comments about the Ithaca College Women's Chorale than for any other choir at the convention, and justifiably so. This is a women's chorus that sings excellent literature with a lovely feminine tone, perfectly intelligible diction, and the true joy of singing. As they sang the "Ave Maria" from Poulenc's *Dialogue of the Carmelites*, the gorgeous tone of the women's voices coalesced into a solid, confident unity that prevailed through the rest of the program. It took no effort on the part of the audience to catch every syllable of these witty compositions (Persichetti's *glad and very*). The Chorale closed its program with two of Ron Nelson's *Three Mountain Ballads*, beautiful pieces beautifully sung. Gail Gage said of the group, "They sang with blend, balance, fine diction, and HEART!!"

ITHACA COLLEGE WOMEN'S CHORALE

Janet Galván, conductor
Siew Lan Sung, accompanist

Soprano I

Kristin Otin
Katie Rohr*
Amy Welsh

Soprano I-II

Amy Carpenter+
Carla Cosentine+
Jennifer DiFoggio
Melissa Donbar
Stacey Frost
Cynthia Gerdes
Kristen Gustafson
Julie Hagen
Shannon Ker
Sarah Knauf
Laural Martin
Carrie MacDonald
Jamie Pollock
Elizabeth Shpiner
Mandi Souk
Abigail Unger

Soprano II

Jessica Curtis
Melanie Eck
Bonnie MacPherson
Shannon McElroy
Megan Monaghan
Jennifer Piazza
Caroline Vickers
Siew Lan Sung

Soprano II-Alto I

Lynn Craver
Katy Crutchfield
Siobhan Fleming
Amy Glicklich
Jessica Lavway*
Margaret Schniepp

Alto I

Mariah Adin
Emily Berg
Jennifer Caruana
Allison Cooley
Stephanie Ferrari
Melissa Lotstein
Christina Pizzo
Emily Weiland

Alto II

Schuyler Aldrich
Nicole Hambleton
Bridgit Jacobsen
Rebecca Palcso
Maria Portello-Swagel
Julia Rogalskaia+

Alto II

Rachel Allen
Deborah Bianchi*+
Eleanora Burdge
Amy Costantini+
Carol Crittenden
Kristen Fossum
Kristen Frappier
Jennifer Pertgen

* Leaders of sectional
rehearsals.

+ Assistant Pianists

ITHACA COLLEGE BRASS CHOIR
Karl D. Swearingen, conductor

Trumpet

Aaron Brown
Liz Gravatt
Joel Miller
Emily Kluga

Tuba

Dave Thayer

Percussion

Emily Lemmerman

French Horn

Kari Osborne
John DeGiglio
Heather Melville
Kelby Stine

Trombone

Sarah-Jane Sholeen
Eric Davidson
Craig Harrigan-bass